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book to continue his studies with the grammars of Braune or Streitberg, upon which indeed it is based. It aims as much as possible to take the place of the teacher, and is therefore especially designed for self-instruction.

The book begins with a short account of Wulfila and the Gothic monuments. Then follows a chapter upon accentuation, which is an excellent idea, as the Gothic grammars do not, as a rule, treat of this, and the learner is often at sea as to the pronunciation of words. His examples are well chosen, with the exception of *framáþjan*, which is not, as the author supposes, compounded with *fra*, but a derivative of the adjective *framaps*.

The chapter upon the first and second sound-shifting will be of use to the beginner, as neither Braune nor Streitberg treats of this.

In the section upon pronunciation we miss the mention of the twofold character of *ggw*, only the nasal quality being given. The assertion, page 82, that *dd* in *daddjan* is to be pronounced like English sonant *th*, because between vowels, is unfounded. That the *d* of the preposition *du* is unshifted (page 52) is improbable, as such exceptions do not, to my knowledge, occur (see Bugge, *Beitr.* xii, 420). *Ostrogotha* is not directly connected with O. H. G. *ôst-ār* 'ostwärts,' as Gliese, p. 67, asserts, but with Sanskrit *usra* 'shining' (see Streitberg, *Gotisches Elementarbuch*, p. 7). The book contains further a number of misstatements of a more serious character. Thus *waurkjan* is said not to be a weak verb simply because it does not exhibit the thematic vowel in the preterite. Inaptly put, to say the least, is the remark, p. 91: 'Das anlautende *h* vor *l*, *r* und *n* fällt im Deutschen aus, was seiner geringen Artikulation im Got. zuzuschreiben ist'; it makes it appear as if OHG. were a direct descendants of Gothic. Similarly, on p. 37, in tracing the development of OHG. *quēman* we are told: 'das *o* in nhd. *kommen* entsteht aus dem *i* in *qiman* durch Einfluss des in *q* liegenden *u*'. The author has evidently forgotten that the *i* of *qiman* is a special Gothic development. He also seems unaware that the *i* in OHG. *liggen* 'to lie' is due to the original *i* of the suffix as seen in OS. *līggian*, since he remarks, p. 49, that we should expect *lēgen*

instead of NHG. *liegen*. Worse still is the mistake, when he asserts, p. 60, that the *t* of Goth. *sitan* is shifted to 'Doppelspirans' (!) in OHG. *sizzen* (NHG. *sitzen*), 'weil es nach Vokal steht' (!). Where Gliese obtained the OHG. forms of *müssen* mentioned on p. 25: ahd. *mūzza*, *muoza*, *mōza*, I have failed to discover. In citing the OHG. and MHG. forms of *ihnen* he writes: 'ahd. mhd. *in*, *im*,' as if *in* were the older form.

There are a number of misprints in the book. Besides those corrected by the author I have noted the following: p. 50, l. 13, *Ga-saihvurands* for *Gasathvands*; p. 60, l. 8, *ahz* for *ahd.*; p. 73, l. 2 from below, *gaiggag* for *gaigagg*; p. 79, l. 16, *airpa* for *airpai* (dat.). Hardly misprints are the mistakes in the writing of the names of prominent Germanists; thus p. 4 Heyne appears as Heine, p. 5 Wilmanns with one *u*, and Kauffmann with one *f*. The dictatorial manner which the author assumes is rather unpleasant. He begins with the optatives *man lese*, *man merke*, etc., but soon abandons these for the more decided imperative; even that, however, is not strong enough for him, and he twice resorts to the infinitive *Einprägen*!

In spite of the errors which the book contains, it may nevertheless be used with profit by any earnest student who has not the advantage of personal instruction.

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SHAKESPEARE.

Shakespeare's Life and Work, being an abridgment, chiefly for the use of students, of A Life of William Shakespeare, by SIDNEY LEE. London: Smith, Elder and Co.; New York: Macmillan Co. 1900. i-xiv, 1-232. 8vo. 2s. 6d.

MR. LEE has here given a succinct statement of the duly attested facts in the career of Shakespeare together with a full record, as far as known, of the dates and historical environments of each of the dramatist's works. Though much smaller than the original *Life*, the abridgment omits nothing essential and is as good a piece of work architecturally as its prototype. Exclusive of Appendix the una-

bridged edition contains twenty-one chapters, the student's edition nineteen; the original four chapters on the *Sonne's* are replaced by two, though but little is omitted. With these exceptions the Student's Edition retains the same chapter and paragraph headings, and the Index at the back shows hardly the change of a word. Wider research has not induced the author to modify any of the views formerly enounced, though I notice the negligible change of date for Elizabeth's death from March 26, 1693, to March 24, and the misprint *inued* for *imbued* (p. 46, l. 25).

On p. 94 it seems to be a purely gratuitous insinuation, in view of the lack of evidence either way, that the Shakespeares perpetrated a deliberate lie to secure the coat of arms:

"This allegation [that a former armorial coat had been obtained in 1568] is not noticed in the records of the college, and may be a formal fiction designed by John Shakespeare and his son to recommend their claim to the notice of the heralds in 1596."

The anecdote of Shakespeare, Burbage, William the Conqueror, and "a lady in the audience" is necessarily so emasculated in the telling (p. 139) as to suggest the propriety of omitting it entirely, at least from the Student's Edition.

I hope soon to endeavor to show that Shakespeare commentators have hitherto greatly understated the number and apparent aimlessness of the differences between the Shakesperian Folios, especially between the First Folio and the Second. Mr. Lee affirms (p. 173) that

"The Second Folio was reprinted from the First; a few corrections were made in the text, but most of the changes were arbitrary and needless."

Needless they may have been, but not arbitrary, the syntax of the First Folio being to that of the Second as spoken speech is to written.

In the Appendix (p. 205) Franz's *Shakespeare-Grammatik* should be mentioned beside Abbott's *Shakespearian Grammar*.

As in the larger edition, so here the author eschews merely æsthetic criticism, thus rendering the change of title somewhat misleading; but the facts are stated so clearly, the deductions are based on such sane con-

siderations drawn from so wide a field of investigation and presented in so pleasing a style that the book must meet with a hearty welcome in our colleges and universities. I venture to say that even a cursory reading of this little volume by a student just entering upon the serious study of Shakespeare will give him a better idea of the problems that confront Shakespeare scholarship as well as of the attitude and method necessary for their solution than the reading of any other single volume of equal compass. It will at least impress the salutary lesson that patient and protracted investigation hath its victories no less renowned and certainly more abiding than those of brilliant conjecture and specious generalization.

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THE MÆDÆVAL EPIC.

Zu den Kunstformen des mittelalterlichen Epos (Hartmann's "*Iwein*," *Das Nibelungenlied*, Boccaccio's "*Filostrato*" und Chaucer's "*Troilus und Cryseyde*," Von RUDOLPH FISCHER. Wiener Beiträge zur Englischen Philologie, IX. Wien u. Leipzig: W. Braumüller, 1899. xviii + 370 pp.

PROFESSOR FISCHER'S work is an attempt to gain criteria for the study of the epic by separating it, in a somewhat anatomical manner, into divisions and subdivisions. These are grouped under various categories, and deductions are drawn from the preponderance of now one and then another category. The author demonstrates his method by application to Hartmann's *Iwein*, and the results thus gained are made use of in the examination of the other poems under consideration. *Iwein* is divided into three parts, not taking into account the prologue (thirty lines) and the epilogue (seven lines). In the first part (ll. 31-2445) the hero sets out on his search for adventure and glory, and finds love. In the second part (ll. 2446-5563) he loses his lady, towards whom he has outwardly broken faith in his desire for adventure, and as an unknown knight regains her respect. In the third part (ll. 5564-8159), after further glorious adventures, he succeeds in bringing about a complete reconciliation. These three main parts con-